





Cover: Alfred Maurer's *Still Life with Red Bowl and Black Bottle* (detail), c. 1929–30, is featured in *Modern American Masters*.

Above: William Sommer's watercolor *Jazz Band* captures the lively spirit of the era (ca. 1920, watercolor and graphite, Norman O. Stone and Ella A. Stone Memorial Fund 1954.153.125).

Time Stands Still: Muybridge and the Instantaneous Photography Movement

North Gallery, through May 16

A comprehensive look at the landmark motion studies of the great photographic pioneer

Trenton Doyle Hancock: Moments in Mound History

Project 244, through April 4

The young artist creates a site-specific installation in his ongoing semiautobiographical narrative

Aftermath: Laura Letinsky Still-Life Photographs

Gallery 105, through April 7

Still-life images depicting the colorful aftermaths of meals and snacks

Draped in Splendor: Renaissance Textiles and the Church

Gallery 216, through September 26

Religious paintings and related textiles presented together with innovative lighting and technology

Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection

South Galleries, through July 18

Highlights from a stellar collection of early American modernism

Burchfield to Schreckengost: Cleveland Art of the Jazz Age

South Galleries, through July 18

More than 60 works by leading Cleveland artists of the early 20th century

From the Director

Dear Members,

Two exciting exhibitions of American art opened on March 28. Each, in different ways, celebrates Clevelanders. *Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection* features works of art owned by the Cleveland native and Grammy-winning record producer Tommy LiPuma and his wife, Gill. The collection features many prominent American artists of the early 20th century, and is marked by the LiPumas' taste for vibrant color.

The museum draws on its own strong collection of works by Cleveland artists, as well as private collections, to create *Burchfield to Schreckengost: Cleveland Art of the Jazz Age*, featuring rarely seen art by Charles Burchfield, Margaret Bourke-White, Clarence Carter, Viktor Schreckengost, William Sommer, and others. The two exhibitions, shown free of charge, run simultaneously in the south galleries through July 18.

Meanwhile, in the north exhibition gallery, *Time Stands Still: Muybridge and the Instantaneous Photography Movement*, the fascinating exhibition of works by Eadweard Muybridge and his contemporaries, explores the ways in which the fledgling photographic medium could be used to study time and motion. Additional features of the show include working models of some of the devices Muybridge created, an irreverent film made by assembling many stop-motion images into cinematic sequences, and a room of paintings showing the influence of Muybridge and early photography on the artists Edgar Degas, Thomas Eakins, and Frederick Remington.

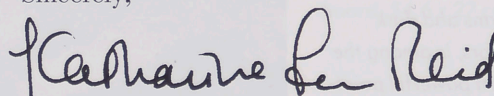
The artist Kelly McLane will appear at a free public reception celebrating the opening of her Project 244 exhibition, *My Blue-Green Algae*, on Friday the 30th at 5:30.

Gala music concerts bring the fine pianist Ruth Laredo on Wednesday the 14th and the mezzo-soprano Susan Platts the following week, the 21st. The VIVA! series features semba singer Bonga on Friday the 2nd and Persian classical music by Kayhan Kalhor and ensemble on Friday the 30th. The Whirling Dervishes of Turkey show on Friday the 23rd is sold out. On Thursday the 22nd, the fabulous jazz violinist Regina Carter appears as part of the Tri-C Jazzfest in tribute to Tommy LiPuma, for whose label she records. A public after-hours party follows.

A notable film event marks this month as well, when Nathaniel Kahn appears in person to take questions after a screening of his film *My Architect: A Son's Journey*, an acclaimed account of his unusual experience of growing up in one of architect Louis Kahn's families. A movie "mini-series" called *Fashion Statements* brings movies about clothes and the people who design them.

Finally, don't miss Circle of Masks, the Parade the Circle kickoff event on Sunday afternoon, April 25, in this 15th year of the parade.

Sincerely,



Katharine Lee Reid, Director

Motion studies: Fifth-graders from Canterbury Elementary School in Cleveland Heights move in front of the exhibition *Time Stands Still*.



Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection

Through July 18

A Passion for Modernism

Cleveland native and Grammy-winning record producer Tommy LiPuma and his wife, Gill, began collecting art more than 30 years ago. Over time, guided by an independent spirit and a passion for modernist culture, they assembled a remarkable collection of paintings by leading American artists of the early to mid 20th century. They have courageously focused on the first generation of American modernists, artists often overshadowed in conventional histories of 20th-century art by the European avant-garde and postwar American art.

The LiPumas select individual paintings with the same keen intelligence that guides their search for innovative artists. While their collection features paintings by renowned masters Marsden Hartley, Arthur Dove, and John Marin, it also includes works by Alfred Maurer, John Graham, Arnold Friedman, and other underappreciated pioneers of American modernism. It is no coincidence that the collection is informed by the same energy and vitality the LiPumas admire in jazz, a native popular music driven by a relentless search for new forms of creative expression.



The role of John Graham (1886–1961) in the Cubist revival that swept America in the 1920s is well represented by *Still Life*, a painting

that incorporates a carpenter's saw into a still life of food and playing cards (1925, oil on canvas, 35.9 x 43.2 cm).

Marsden Hartley's *New Mexico Recollection*, with its twisted forms and dark leaden colors, is among the artist's most powerful paintings. A restless and tormented loner, Hartley (1877–1943) once described the New Mexico desert as "a dark forest for one who can't take it" (ca. 1923, oil on canvas, 80 x 99.7 cm).



This exhibition supported in part through the generosity of Berry-Hill Galleries, New York. Promotional support provided by the Rock and Roll Hall of Fame + Museum and the Plain Dealer. The Cleveland Museum of Art receives operating support from the Ohio Arts Council.

Born in Cleveland to an immigrant Italian barber, Tommy LiPuma developed a deep love for music at an early age and began his professional life as a saxophone player. In 1960, while in his mid 20s, he became a record promoter for M.S. Distributors in Cleveland. A year later he moved to Los Angeles to pursue promotion work for Liberty Records, later transferring to New York. He next moved to Liberty's music publishing department. Since then, he has become one of the music industry's most celebrated pop and jazz producers, currently serving as chairman of the Verve Music Group. His achievements include 18 gold and platinum records, 30 Grammy nominations, and two Grammy Awards. He has produced albums by Miles Davis, Barbra Streisand, the O'Jays, the Sandpipers, George Benson, Al Jarreau, Bill Evans, Natalie Cole, Anita Baker, and Diana Krall. Asked if he sees a relationship between American modernist painting and jazz, LiPuma responds: "There is definitely a parallel in how these artists, in a sense, ad-libbed things and how a jazz musician improvises. There are parallels with jazz, too, in the way they put the paint down on the canvas. It was very much like the way jazz musicians approach a song."

- William H. Robinson, Curator of Modern European Art
- Kathleen McKeever, Cleveland Fellow in American Art

Born in New York City to Hungarian Jewish parents, Arnold Friedman (1879–1946) is among the least known of America's early modernists. His emphasis on uniting the paint surface through an overall pattern of heavily encrusted color reached its peak with Rockland County Landscape, created during the final year of his life (ca. 1946, oil on canvas, 50.8 x 61 cm).



The LiPuma collection is especially rich in paintings by Alfred Maurer (1868–1932), one of the earliest and most influential artists of the American avant-garde. Still Life of Zinnias demon-

strates how thoroughly Maurer absorbed Henri Matisse's approach to painting with pure color (ca. 1910, oil on gessoed board, 54.6 x 27 cm).

Related program

Join us following the Regina Carter concert on Thursday, April 22 for an after-hours evening of jazz beginning at 9:00 pm, with special guest Tommy LiPuma. Admission \$10.



Cyber-Ceramics

Bernard Palissy (1510?–1590), a colorful and influential French Renaissance potter, is best known today for his ceramic compositions using realistic animals and plants cast from life. His style became so popular that imitations continued to be made by French ceramic factories well into the 19th century, making it difficult to identify the objects he actually made himself. The Cleveland Museum of Art owns 11 ceramic pieces in the style of Palissy, but their different features suggest differing origins.

To learn more about these ceramics, the museum is turning to 21st-century technology, including not only advanced analytical techniques but also Internet-2 connections that use broadband capability to transmit crystal-clear images in real time. The potential of this technology for museums is tremendous, allowing curators and conservators to examine objects and discuss issues with colleagues in distant cities as though they were in the same room.

Far from Cleveland, Paris is home to the Centre de Recherche et Restauration, where scientific study of Palissy ware is concentrated. A joint project was born from a happy set of collaborations and accidental discoveries, including one made during construction of the center itself: excavation unearthed one of Palissy's kiln sites, and thousands

of shards were recovered for examination. Chance encounters among colleagues in France and the United States, combined with the CMA's curiosity about the attributions of its ceramics to Palissy, sparked a pioneering transatlantic research project facilitated by Internet technology.

An online conference with our colleagues at the center on September 15, 2003, marked the first use of this technology by a museum. While the connection speed was not yet up to Internet-2 specifications, the potential clearly emerged. In Paris were Anne Bouquillon and Jacques Castaing, scientists at the center, along with Chris Deeb, a graduate student on a National Science Foundation postdoctoral fellowship supervised by Arthur Heuer, Kyocera Professor of Ceramics at Case Western Reserve University. In Cleveland, using Internet-2 technology, Dr. Heuer and I were able to show our French colleagues all of the museum's Palissy-type wares and discuss our plans for analyses. The real value of the technology emerged when Dr. Castaing noted scooped-out areas (designed to reduce the risk of shrinkage cracks) on the back of the Cleveland pieces and remarked that no true Palissy ware has this feature. This simple observation strongly suggests that Cleveland probably does not own any objects made by Palissy or his workshops.



This rustic platter in the style of Bernard Palissy is well made, with the crisp, sharp detail in the animals that characterizes Palissy's own work. However, the scooped-out areas and lack of white tin oxide splatters on the platter's back mean that this piece cannot have been made by him (lead-glazed earthenware, 49 x 40 cm, Purchase from the J. H. Wade Fund 1986.57).





Another rustic platter, with softer detail, is one of a number of identical platters attributed to an artist known as the Dragonfly Master (lead-glazed earthenware, 52.4 x 40.7 cm, Gift of the John B. Putnam Foundation 1969.106).

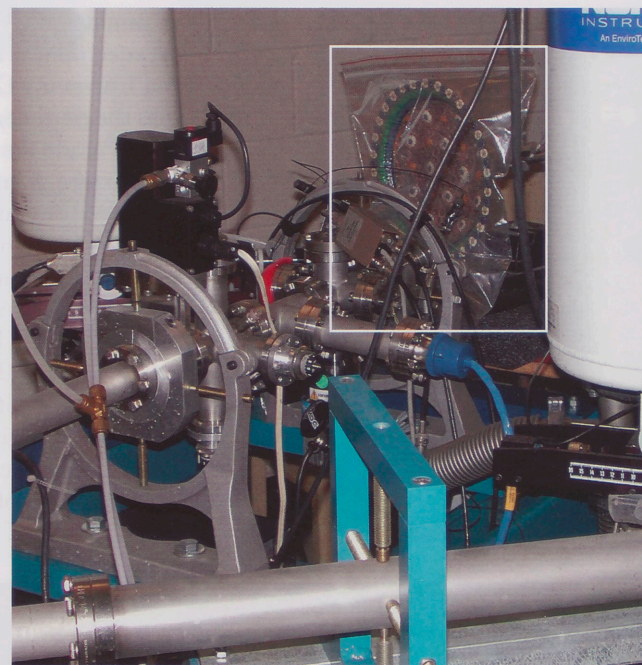
Three scientists in Paris examine a ceramic object located in Cleveland.

Our conference also mapped out a joint project among the Centre de Recherche et Restauration, Case Western Reserve University, and the Cleveland Museum of Art to study Palissy ceramics further and characterize them both chemically and physically in order to understand changes in 16th-century ceramic and glaze technology. Once the composition and structure of the shards are understood, the same analytical procedures applied to the ceramics owned by the museum should provide additional clues to their origins, whether at the Palissy factory or from his various imitators. Building on the knowledge gained to date, we can begin to learn more about who made these objects and when.



One of the museum's ceramics in the style of Palissy undergoes chemical analysis using PIXE spectroscopy. To focus on the significant

elements, the plastic bag is flooded with helium, allowing x-rays from lighter elements to reach the detector.



The thousands of unearthed ceramic fragments are now preserved at the Musée National du Moyen Âge at Ecouen, just outside Paris; this museum is interested in the changing ceramic and glaze technology used by Palissy and intends to mount a display showing the Palissy kiln site material. Bouquillon and Castaing currently are chemically characterizing the excavated shards, known to be by Bernard Palissy, using inductively coupled plasma-mass spectrometry (ICP-MS) and proton-induced x-ray emission (PIXE) spectroscopy. To better understand the physical structure of the ceramic body and the glaze, as well as the relationship between them, small samples are examined using a scanning electron microscope combined with an electron beam microprobe (SEM-EDX). While these physical and chemical analyses are being completed in France, Cleveland's PIXE and SEM-EDX equipment has been calibrated to the same standards for analysis of the museum's ceramics.

Later this spring, a second Internet conference, with true Internet-2 specifications this time, will compare analytical results, review what has been learned to date, and plan future work. Use of this technology has already changed the project's scope and promises to be an invaluable tool for museum curators and conservators.

■ Bruce Christman, Chief Conservator



Everyone Loves a Parade

The product of a year-round collaboration between the Cleveland Museum of Art and University Circle Incorporated, with the participation of more than 100 organizations, Parade the Circle Celebration is an exhilarating mixture of artistry and community involvement. The 15th annual Parade the Circle Celebration takes place on Saturday, June 12, with a complementary menu of entertainment and hands-on activities that create an all-day festival, showcasing the riches of University Circle. With crowds growing to 50,000 spectators since the first parade in 1990, the event has become a tradition that embraces 30 Circle institutions.

The dynamic spectacle of Parade the Circle Celebration has at its root the idea that the creation and presentation of a parade entry is a seri-

ous form of artistic expression. Early on in the parade's history we began to adopt a creative theme for each year, in order to help the parade artists coordinate their efforts and to lend a particular flavor to each year's parade. Meanwhile, the deliberately enigmatic nature of each theme ensures that there's always plenty of dazzling and unexpected expression—and that people who aren't involved in creating the parade are always asking us what the theme means. This year's theme, *It's Not All Black and White*, encourages parade artists to explore complementary qualities and the relationships that bind together contrasting elements—in visual art, we might talk about positive and negative space; in music, sound and silence. In a parade? Come on June 12 and experience it for yourself!



Students from Fairwood Elementary in Berea dance around parade outreach artist Wendy Mahon as a honey flower in Feathers of Crystalline Dreams, 2001.



Old Mas characters created for the Trinidad Carnival end the 2003 parade.

Conversations that arise from participants' varied interpretations of a particular theme are a focal point of the leadership training workshops held in March and the early sessions of the public parade workshops that begin in late April. (For details, see page 11.) These discussions are as important as choosing whether to build a float or a giant puppet, or perhaps learn batik or to dance on stilts.

In a cultural climate where there is so much competition for people's time, attention, and disposable income, the Community Arts department believes that an understanding of the time, talent, and dedication needed to create inspired works of art is crucial to continued community support of

A Monet waterlily appeared in the very first parade in 1990.

In 1997, participants in the Abington Arms art therapy program personified art supplies.

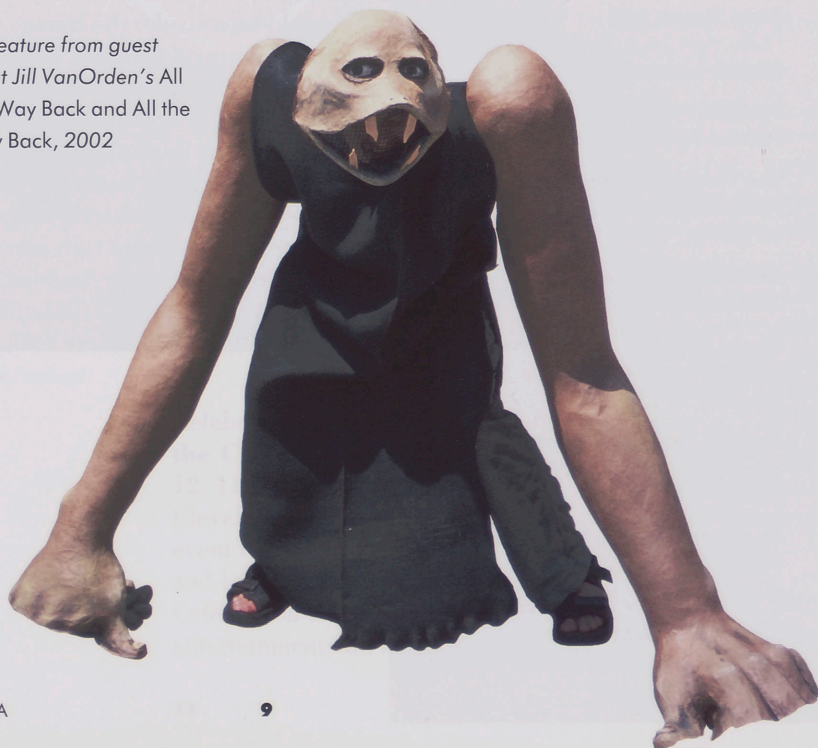


the museum. At the same time, it is important for the artists who serve as parade mentors to value the creative potential of each parade participant. This mutual respect and the friendships that form throughout the four months of parade season are proof of how well these complementary qualities work in binding relationships together.

Parade the Circle Celebration continues to provide a day of fun, glorious entertainment, inspirational art, and unwinding with friends. Your participation will give new, enduring meaning to the words "art" and "community."

■ Robin VanLear, Artistic Director, Community Arts

A creature from guest artist Jill VanOrden's All the Way Back and All the Way Back, 2002



Giant puppets in the finale in 1999



LECTURES AND TALKS

Public Lectures

Objects for Use:

Handmade by Design

Sunday, April 4, 2:00.

Paul J. Smith, director emeritus of the American Craft Museum, discusses the 20th-century studio craft movement. \$10, free for Trideca members. Book signing follows.

Cognitive Science and Its Implications on Art

Wednesday, April 7, 6:30.

Slavko Milekic, Associate Professor, University of the Arts

What You See Is Not What You Get: Deceptive Restorations and Alterations in Old Master Prints

Wednesday, April 7, 7:00.

Roy Perkinson, head of paper conservation at the Museum of Fine Arts, Boston. Sponsored by the Print Club of Cleveland.

Cleveland Symposium

Friday, April 16, 10:00–5:30.

Now in its 30th year, the Cleveland Symposium provides a forum for

Eadweard Muybridge, *Fencing* (Mr. Hutchinson and Mr. Bonifon), 11 October 1885, collotype, Smithsonian Institution, National Museum of American History, Behring Center

the nation's graduate students to present topics in the history of art. Free and open to the public. For details, visit www.cwru.edu or call 216-368-4118.

Of Gods, Kings, and Peasants: Unscrambling Maya Ruins at Copán, Honduras

Friday, April 16, 7:00.

Ricardo Agurcia F., executive director of the Copán Association in Honduras, lectures on Maya life-ways at Copán, the monumental site in western Honduras. Agurcia draws on more than 25 years of intensive archaeological investigation of Copán's spectacular architecture, sculpture, and hieroglyphs. \$15, members \$10, students \$5. Reception follows.

The Reinstallation of the Classical Collection: The Metropolitan Museum of Art Masterplan

Sunday, April 18, 2:00.

Carlos A. Picón, curator in charge of Greek and Roman art at the Met-

ropolitan Museum of Art, presents the inaugural talk in the John and Helen Collis Lecture Series Devoted to Ancient Greek and Byzantine Art. Free tickets required.

The Archeology of Sri Lanka, Past and Future

Wednesday, April 21, 7:30.

Nancy Wilkie, Carleton College (AIA)

Maurizio Seracini

Friday, April 23, 2:30.

The pioneering "scientist of art" shares his groundbreaking discoveries about Leonardo's *Adoration of the Magi*. Sponsored by the art history department of CWRU.

High Notes: Exploring American Art 1906–1946

Friday, April 23, 6:30.

William C. Agee, Hunter College



Ricardo Agurcia F.

GALLERY TALKS

1:30 daily, Thursdays at 2:30, Saturday mornings at 10:30 during museum art classes, Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

Japanese Landscapes

Thursday, April 1, 2:30. Joellen DeOreo

Clear Eye for the Great Guy

Saturday, April 3, 10:30. Caroline Folkman, docent

Love in the Afternoon

Wednesday, April 7, 1:30. Kate Hoffmeyer

Landscape Elements in Renaissance and Baroque Art

Thursday, April 8, 2:30. Debbie Apple-Presser

Draped in Splendor

Wednesday, April 14, 1:30. Debbie Apple-Presser

Nothing Is New—Just Variations

Wednesday, April 14, 6:00. Gwen Johnson, docent

Dutch Landscapes and Genre Scenes

Thursday, April 15, 2:30. Saundy Stemen

Time Stands Still

Friday, April 16, 6:30. Saundy Stemen. Exhibition ticket required

Fashion Parade

Saturday, April 17, 10:30. Anne Berk, docent

The World of Mythology

Wednesday, April 21, 1:30. Frank Isphording

British Landscapes

Thursday, April 22, 2:30. Seema Rao

About Face

Saturday, April 24, 10:30. Sue Schloss, docent

Modern American Masters

Wednesday, April 28, 1:30. Debbie Apple-Presser

Here's to the Red, White, and Blue

Wednesday, April 28, 6:00. Sue Schloss, docent

French Landscapes

Thursday, April 29, 2:30. Frank Isphording

Art Encounters

Frame Up: The Story of Frames

Wednesdays, April 14 and 21, 6:30–8:00.

We seldom consider the frame while admiring a painting. Take this opportunity to study frames at the museum, from the 14th century to the present. Education coordinator Mary Woodward leads the class, which also explores the ways in which European styles influenced the design of frames in America. \$55, CMA members \$35 (individual tickets \$30, CMA members \$20).



HANDS-ON ART

Adult Studios

Albert Bierstadt's Half Dome, Yosemite Valley (1866, oil on canvas, Hinman B. Hurlbut Collection 221.1922) and Harriet Hosmer's Sleeping Faun (modeled 1864, marble, Leonard C. Hanna Jr. Fund 1997.15) are in gallery 230. Really.

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

All-day Drawing Workshop
Saturday, April 17, 10:30–4:00.
Intensive class for beginners to advanced using charcoal on newsprint to sketch from figurative sculptures in the galleries. \$80, CMA members \$40.

Family Express

Asian Allure
Sundays, April 4 and 18, 2:00–4:30.

Explore the collection and create your own fine art of the Far East.

Family Mini-Highlights Tour
Sunday, April 18, 1:30.

PERSONAL FAVORITE

Note: Interview conducted in Latin; translation may contain slight inaccuracies. “One of the reasons I have always loved this landscape is that you can’t help but wonder if that light is just an innocent shaft of sunshine or if it’s that ornery old Jupiter on his way down to stir things up,” says Drowsy B. Faun, stationed in gallery 230. “It’s always like that—you’re taking a nap or otherwise minding your own business, maybe skipping down the woodland trail piping a few tunes and, boom!, Jupiter shows up with all sorts of ridiculous demands. Who died and made him king of heaven and earth and Olympia, anyway?”

“In the foreground is a little peninsula where we used to hang out with the nymphs and try to give dancing lessons to those hopelessly klutzy centaurs. They sure knew how to have a good



time, though, I’ll tell you. This Bierstadt fellow was a demigod at least, because no mortal can get a simple paintbrush to create effects like that.”

Faun is untroubled by the fact that Bierstadt’s landscape is located in California, nowhere near the Mediterranean. “My head is solid marble, so things don’t bother me much. In fact, I really didn’t have anything to say during this interview. I wonder if people will think it was a silly idea?”

April Fool’s joke

Parade the Circle Celebration



Mask Festival

Celebrate the 15th annual **Parade the Circle Celebration** on June 12, 11:00–4:00, parade at noon. Cleveland’s unique community arts event is presented by the museum and University Circle Incorporated. Celebration day festivities include entertainment and hands-on activi-

ties. Join the parade for \$5/person. Circle of Masks and Parade the Circle Celebration workshop flyers are available in the north lobby. Questions, call 216-707-2483.

Circle of Masks

Sunday, April 25, 1:00–4:00. The free kickoff event for parade season. Artists Debbie Apple-Presser and Hector Castellanos help you create your own Yoruba crown masks and pharaoh’s head/kite masks from 1:00–3:15. In the interior garden court, Inlet Dance Theatre presents *El Dia*, with choreography by Bill Wade: *El Atardecer* at 1:30 and 2:30, and *El Amanecer* at 2:00 and 3:00. At 3:30 is *La Fiesta*, an audience-interactive finale. Parade posters and T-shirts available.

Basic Parade Workshops

Create your parade entry. A workshop pass (individuals \$30; families \$90 up to five people, \$15

each additional person) entitles you to attend all basic workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Workshops begin April 30 and are Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. Register for all workshops or the parade during any listed workshop. Watch for special workshop listings in next month’s magazine.

Volunteers

More than 100 volunteers are needed each year in advance and on parade day. Opportunities begin with the Circle of Masks Festival, continue through workshop sessions, poster and flyer distribution, and culminate on parade day. Call the Volunteer Initiatives office at 216-707-2593 for more information.



VIVA! Festival of Performing Arts

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at clevelandart.org/viva. Promotional support provided by The Wave 107.3 FM.

Bonga Sings Semba: The Music of Angola

Friday, April 2, 7:30.
The engaging *semba* is a cross between Portuguese and Brazilian melodies and rich African rhythms. International superstar Bonga, known for his distinctive husky vocals, celebrates the reopening of the gallery of sub-Saharan African art in his Ohio debut. "Incites the listener to delicious abandon" —*Libération*. \$27 and \$24, CMA members \$24 and \$21.

The Whirling Dervishes of Turkey

Friday, April 23, 7:30.
SOLD OUT

Persian Classical Music: Kayhan Kalhor Ensemble

Friday, April 30, 7:30.
Grammy-nominated kamancheh (spike-fiddle) master Kayhan Kalhor has been instrumental in popularizing Persian music in the West through solo concerts and work with Ghazal Ensemble, Yo-Yo Ma, and the Kronos Quartet. Here he brings a new improvisatory group on its first U.S. tour. "A fiery improviser" —*New York Times*. \$20 and \$15, CMA members \$15 and \$10.

Coming in May Zakir Hussain: Masters of Indian Music

Friday, May 7, 7:30.
"A musician of terrifying, Paganiniesque virtuosity" —*San Francisco Chronicle*. The percussion master is joined by the brilliant violinists Ganesh and Kumar and a troupe of Indian percussion virtuosos in "spectacular rhythmic fireworks" —*New York Times*. \$30 and \$27, CMA members \$27 and \$25. Limited availability.



Kayhan Kalhor

Jazz

Tri-C JazzFest Cleveland and SBC Present The Regina Carter Quintet

Thursday, April 22, 8:00.
Regina Carter earned a reputation as the best jazz violinist since Grappelli through her work with Wynton Marsalis and Cassandra Wilson. Recently, she became the first jazz artist to play and record with Paganini's world-famous 250-year-old violin, the "Canon." She performs here in tribute to Verve Music Group chairman Tommy LiPuma. Presented with generous support from SBC. \$30 and \$22. Followed by an after-hours jazz party with Tommy LiPuma, \$10.

Gala Series

Tickets \$20 and \$18; CMA and Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.

Ruth Laredo, piano

Wednesday, April 14, 7:30.
Called "America's First Lady of the Piano" by the *New York Daily News*, Laredo returns with a virtuosic program of works by R. Schumann, Beethoven, Scriabin, Rachmaninoff, and Ravel. "Intensity and rare poetry. She played up a storm" —*Washington Post*. Pre-concert lecture by Dana Gooley of CWRU at 6:30 in the recital hall.

Susan Platts, mezzo-soprano Dennis Helmrich, piano

Wednesday, April 21, 7:30.
This stunning young Canadian mezzo has appeared with many of the world's great orchestras and in the finest opera houses. Works by Mahler, Brahms, Berlioz, and others. "An extraordinary talent . . . a naturally rich voice, intelligence, and sensitivity" —*Times-Colonist*, Victoria. Preconcert lecture by Paul Cox at 6:30 in the recital hall.

Musart Matinées

University Circle Wind Ensemble

Sunday, April 4, 2:30.
Gary Ciepluch, director, with Elise Bower, oboe, and Marshall Griffith, piano, plus Karel Paukert, organ. Works by Eric Ewazen, Dave Brubeck, arr. Marshall Griffith, Gunther Schuller, and Hermann Schroeder.

Benjamin Britten's *Canticles*

Sunday, April 25, 2:30.
The Church of the Covenant Choir and instrumentalists directed by Todd Wilson perform Britten's five religiously inspired *Canticles*, which take the form of extended songs or miniature operas.

Curator's Recitals

Festive Easter Music

Sunday, April 11, 2:30.
Karel Paukert, organ with Roy Popper, trumpet.

Karel Paukert, harpsichord with Sean Gabriel, flute

Sunday, April 18, 2:30, gallery 215. Music of the 17th and 18th centuries.



Susan Platts

PIANO COMPETITION WINNER



Daniel Milner

Roberto Plano, piano

Wednesday, April 28, 7:30.
Winner of the first prize at the Cleveland International Piano Competition in 2001, Plano returns to the Gartner stage for a recital of works by Liszt, Janáček, Rachmaninoff, and others. \$15; CMA members, seniors, and students \$8. Musart members receive tickets for free admission.

Lute Duets



Ronn McFarlane and Kenneth Bé

Wednesday, April 28, 7:00.
The lute's delicate and subtle sound is best appreciated in live performance. This recital features music from England, Italy, France, and Germany spanning the 16th, 17th, and 18th centuries. "McFarlane's talent is comparable to James Galway's for the flute or Yo-Yo Ma's for the cello"—*Washington Post*. \$10, CMA members \$7.

FASHION STATEMENTS

Four movies about clothes and clothes people. Each film \$7, CMA members \$5, students and seniors (65 & over) \$3.

Ticket of No Return

Wednesday, April 7, 7:00.
(W. Germany, 1979, color, subtitles, 35mm, 108 min.) directed by Ulrike Ottinger, with Tabea Blumenschein, Magdalena Montezuma, and Nina Hagen. A flamboyant woman arrives in Berlin intending to drink herself to death. New 35mm print!

The Legend of Leigh Bowery

Sunday, April 18, 1:30.
(USA, 2002, color, Beta SP, 85 min.) directed by Charles Atlas. Leigh Bowery (1961–1994), the Australian fashion designer, performance artist, and drag provocateur, is the subject of this new documentary featuring Boy George, who portrayed Bowery in the Broadway show *Taboo*. Cleveland premiere.

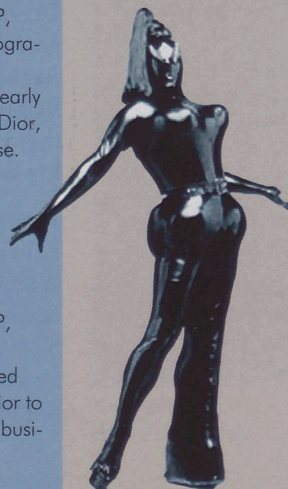
Yves Saint Laurent: His Life and Times

Friday, April 23, 7:00.
Wednesday, April 28, 7:00.
(France, 2002, color, subtitles, Beta SP, 77 min.) directed by David Teboul. Biography of the legendary French fashion designer—from happy childhood and early success (and later failure) at Christian Dior, to the opening of his own fashion house. Cleveland premiere.

Yves Saint Laurent: 5, Avenue Marceau, 75116 Paris

Sunday, April 25, 1:30.
Friday, April 30, 7:00.
(France, 2002, color, subtitles, Beta SP, 85 min.) directed by David Teboul, with Catherine Deneuve. YSL is captured creating his last women's collection prior to the closing of his custom dressmaking business in 2002. Cleveland premiere.

Below: A Leigh Bowery creation



(E)Motion Pictures

Imitation of Life—and Beyond

Friday, April 2, 7:00.
(USA, 1976–2004, b&w/color, 16mm/DVD, total 63 min.) American experimental short films selected by New York City filmmaker Ken Jacobs to complement *Time Stands Still*. All four use still images to create the illusion of motion. David Lebrun's *Tanka* (1976); Ken Jacobs's *Flo Rounds the Corner* (2001); Henry Hills's *Nervous Ken* (2004); and Fred Worden's *One* (1998). Admission free.

Cowards Bend the Knee

Saturday, April 3, 3:00.
(Canada, 2003, b&w/color, Beta SP, 62 min.) directed by Guy Maddin. Sneak preview of a wild new feature by Canada's Guy Maddin. Originally presented as a series of ten silent shorts in a provocative peepshow installation, it's a psycho-sexual self-portrait of a hockey player named Guy Maddin. No one under 18 admitted! Co-sponsored by the Cleveland Institute of Art Cinematheque (where Maddin appears this same evening); admission \$8, CMA and Cinematheque members \$5. No student or senior discounts; no passes or Panorama vouchers accepted. Screening courtesy of Zeitgeist Films.

My Architect



My Architect: A Son's Journey

Saturday, April 17, 2:00 (director Nathaniel Kahn appears in person).
(USA, 2003, color, 35mm, 116 min.) directed by Nathaniel Kahn, with Frank Gehry, Philip Johnson, and I. M. Pei. Nathaniel Kahn, the illegitimate son of legendary architect Louis I. Kahn (1901–1974), answers audience questions after this special advance screening of his Oscar-nominated film in which he tries to come to terms with his father's professional triumphs and personal failings. Admission \$10; CMA members, students, and seniors (65 & over) \$8; no passes or Panorama vouchers accepted. Screening courtesy of New Yorker Films.

Tom, Tom, the Piper's Son

Sunday, April 25, 1:30.
(USA, 1969, b&w, silent, 16mm, 115 min.) directed by Ken Jacobs. Still images create the illusion of motion in this seminal avant-garde feature that explores and excavates a 1905 silent film printed and preserved on paper. Shown to complement *Time Stands Still*. Admission free.

Panorama admission vouchers, in books of ten, are available for \$40, CMA members \$30. Visit online at clevelandart.org/panorama.



Save the Dates

There are so many wonderful events at the museum this year! Don't miss *The Quilts of Gee's Bend* exhibition, June 27 to September 12. The members' party is Saturday, June 26, with preview days Friday, June 25 and Saturday, June 26.

Art from the Court of Burgundy is open from October 24 to January 9, 2005. The members' party is Saturday, October 23 and the preview days are Friday, October 22 and Saturday, October 23.

Also, don't forget that members' shopping days at the museum stores will be Friday, Saturday, and Sunday, November 5, 6, and 7. Members who show their membership cards will receive a 25% discount on regularly priced merchandise. Free gift wrapping, too!

Circa 1916

If you have an individual membership, it may well be the bargain of the last century. When the museum opened in 1916, the trustees "invited applications for membership." The cost of an individual membership was \$10 annually. In today's dollars that would be more than \$160!

A brochure printed in 1916 states: "If the work of the Cleveland Museum of Art is to be carried on successfully, it is quite essential that a large membership should be enrolled, as the Museum receives no public support. The friends of art in Cleveland are therefore urged to lend their support in this way that the museum may extend its activities as widely as possible and serve its members and the general public adequately."

Your membership dollars in 2004 support the very same philosophy. The difference lies in the dollars. We continue to be very grateful for your membership support. And, we guess that you are grateful that the cost of an individual membership has *not* kept pace with inflation.

In 1916, various privileges were extended to members. One of them was a free copy of the *Bulletin*, the museum's monthly newsletter. Today, the *Bulletin* has evolved into the very magazine you are now reading. The best things in life are still free!

Double Your Dollars

Whether your membership contribution is \$40 or \$400, you can double the impact of those dollars by taking advantage of an employee benefit your company—or your spouse's company—might offer: matching gifts. Your favorite museum loves it when your membership contribution doubles or even triples. All you have to do is pick up a matching form in your human resources department and mail the completed form to the museum, with your membership contribution or under separate cover.

Kudos to all the participating companies in our community for providing this great benefit.

MUSEUM STORE APRIL SPECIAL



Egyptian Gazelle Pin

Members receive 25% off this handsome pin adapted from an exquisitely carved gazelle resting on a reed mat. To the Egyptians the gazelle symbolized grace and elegance, and is depicted in paintings in the 18th-dynasty tomb of Menna at Thebes. Antique gold polished finish, width 2 in.

Regularly \$25; members \$18.75.

Offer valid only at the University Circle Museum Store. To see more CMA products, please visit our online store at www.clevelandart.org.

Coming Next Month

Hidden Treasures of Ancient Egypt

Saturday, May 8, 2:00.

Dr. Zahi Hawass, secretary general of the Supreme Council of Antiquities and director of the Giza Pyramids Excavation, discusses the themes of his new book. Book signing follows.

Joseph Cornell: Shadowplay—Eterniday

Wednesday, May 5, 7:00.

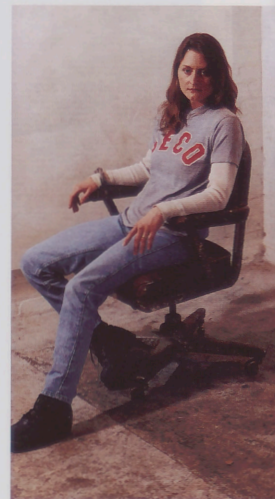
Robert Lehrman, chairman of the board of the Hirshhorn Museum and Sculptural Garden of the Smithsonian Institution

Meet the Artist

Kelly McLane

Friday, April 30, 5:30–7:00.

The Project 244 artist appears at a free public reception celebrating the opening of her exhibition, *Kelly McLane: My Blue-Green Algae*, this weekend.



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 25 26 27 28 29 30

- T** Tickets required
- \$** Admission charge
- R** Reservation required
- P** Parade-related event; fees vary; see specific listings

Curatorial consultation for members is offered the first Thursday of each month; call the membership office for an appointment.



Bonga

1 Thursday Highlights Tour 1:30
Gallery Talk 2:30
Japanese Landscapes

2 Friday Highlights Tour 1:30
Cool Fridays 5:30
Aged to Perfection (classic rock)
Films 7:00 *Imitation of Life—and Beyond*
VIVA! Concert 7:30 Bonga Sings Semba: The Music of Angola \$

3 Saturday Gallery Talk 10:30 *Clear Eye for the Great Guy*
Highlights Tours 1:30 and 3:00
Film 3:00 *Cowards Bend the Knee* \$

4 Sunday Highlights Tours 1:30 and 3:00
Trideca Lecture 2:00 *Handmade by Design*. Paul J. Smith \$
Family Express 2:00–4:30 *Asian Allure*
Concert 2:30
University Circle Wind Ensemble

6 Tuesday Highlights Tour 1:30

7 Wednesday Gallery Talk 1:30
Love in the Afternoon
Highlights Tour 6:00
Guest Lecture 6:30 *Cognitive Science and Its Implications on Art*. Slavko Milekic
Guest Lecture 7:00 *What You See Is Not What You Get*. Roy Perkinson
Film 7:00 *Ticket of No Return* \$

8 Thursday Highlights Tour 1:30
Gallery Talk 2:30
Landscape Elements in Renaissance and Baroque Art

9 Friday Highlights Tour 1:30
Cool Fridays 5:30
Cats on Holiday (acoustic rock)

10 Saturday Highlights Tours 1:30 and 3:00

11 Sunday Highlights Tours 1:30 and 3:00
Recital 2:30 Karel Paukert with Roy Paper, trumpet

13 Tuesday Highlights Tour 1:30

14 Wednesday Gallery Talk 1:30
Draped in Splendor
Gallery Talk 6:00
Nothing Is New—Just Variations
Art Encounters Lecture 6:30
Frame Up: The Story of Frames \$
Preconcert Lecture 6:30
Gala Recital 7:30
 Ruth Laredo \$

15 Thursday Highlights Tour 1:30
Galleries of Great Art 2:30
Dutch Landscapes and Genre Scenes

16 Friday Cleveland Symposium 10:00–5:30
Highlights Tour 1:30
Cool Fridays 5:30
Severiano Martinez (electronica)
Gallery Talk 6:30
Time Stands Still T
Guest Lecture 7:00 *Of Gods, Kings, and Peasants*. Ricardo Agurcia F. \$

Regina Carter

17 Saturday Gallery Talk 10:30 *Fashion Parade*
All-day Drawing Workshop 10:30–4:00 \$ R
Highlights Tours 1:30 and 3:00
Film 2:00 *My Architect: A Son's Journey* \$

18 Sunday Highlights Tours 1:30 and 3:00
Film 1:30 *The Legend of Leigh Bowery* \$
Family Mini Highlights Tour 1:30

Family Express 2:00–4:30 *Asian Allure*
Collis Lecture 2:00 *Reinstallation of the Classical Collection at the Met*. Carlos A. Picón \$
Recital 2:30 Karel Paukert, harpsichord, with Sean Gabriel, flute

20 Tuesday Highlights Tour 1:30

21 Wednesday Gallery Talk 1:30
The World of Mythology
Highlights Tour 6:00

Art Encounters Lecture 6:30
Frame Up: The Story of Frames \$
Preconcert Lecture 6:30
Gala Recital 7:30
 Susan Platts \$
AIA Lecture 7:30
Archaeology of Sri Lanka

22 Thursday Highlights Tour 1:30
Gallery Talk 2:30
British Landscapes
Tri-C JazzFest 8:00 *The Regina Carter Quintet* \$
Party 10:00 *After Hours with Tommy LiPuma* \$



23 Friday Highlights Tour 1:30

Guest Lecture 2:30 *Adoration of the Magi*. Mauricio Seranici
Cool Fridays 5:30
 Rob Sikora Jazz Ensemble
Guest Lecture 6:30 *American Art 1906–1946*. Professor William C. Agee, Hunter College
Film 7:00 YSL: *His Life and Times* \$
VIVA! Concert 7:30 *Whirling Dervishes of Turkey*
 SOLD OUT

24 Saturday Gallery Talk 10:30 *About Face*
Highlights Tours 1:30 and 3:00

25 Sunday Circle of Masks Festival 1:00–4:00
 Mask-making workshops all day, with four performances by Inlet Dance Theatre and an audience-participation finale
Highlights Tours 1:30 and 3:00
Film 1:30 YSL: 5, Avenue Marceau, 75116 Paris \$
Film 1:30 *Tom, Tom, the Piper's Son*
Concert 2:30
Britten's Canticles

27 Tuesday Highlights Tour 1:30

28 Wednesday Gallery Talk 1:30
Gill and Tommy LiPuma Collection
Gallery Talk 6:00
Here's to the Red, White, and Blue
Film 7:00 YSL: *His Life and Times* \$
Lute Duets Performance 7:00 Ronn McFarlane and Kenneth Bé \$
Recital 7:30
 Roberto Plano, piano \$

29 Thursday Highlights Tour 1:30
Gallery Talk 2:30
French Landscapes

30 Friday Highlights Tour 1:30
Meet the Artist 5:30–7:00 Kelly McLane
Cool Fridays 5:30
 Tony Pulizzi (jazz)
Basic Parade Workshop 6:00–9:00 P
Film 7:00 YSL: 5, Avenue Marceau, 75116 Paris \$
VIVA! Concert
Persian Classical Music \$

Ruth Laredo



The VIVA! and Gala concert series are supported in part by an award from the National Endowment for the Arts. The museum receives operating support from the Ohio Arts Council.



Ohio Arts Council

The Cleveland Museum of Art

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Administrative Telephones

216-421-7340
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Web Site

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday). Non-refundable service fees apply for phone orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

Parking

\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound

Audio guide of the collection. Free.

General Hours

Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Museum Café

Closes one hour before museum.

Ingalls Library Hours

Tuesday-Saturday 10:00-5:00
Wednesday to 9:00
Image library by appointment (216-707-2547)

Print Study Room Hours

By appointment only 216-707-2242
Tuesday-Friday 10:00-11:30 and 1:30-4:45

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